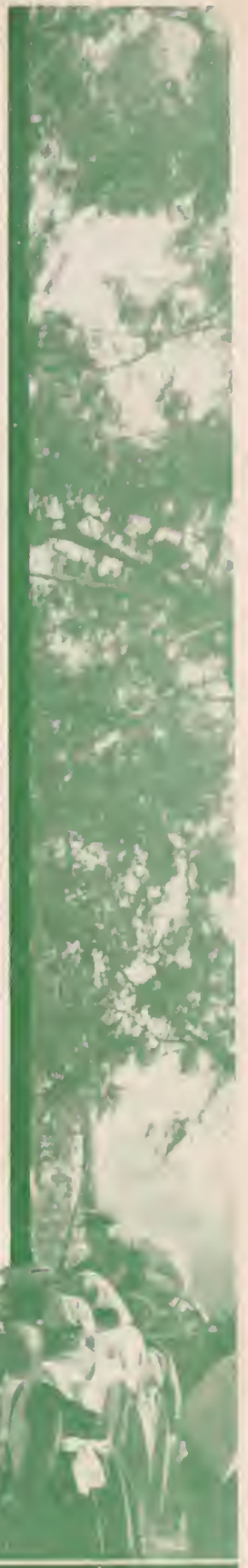
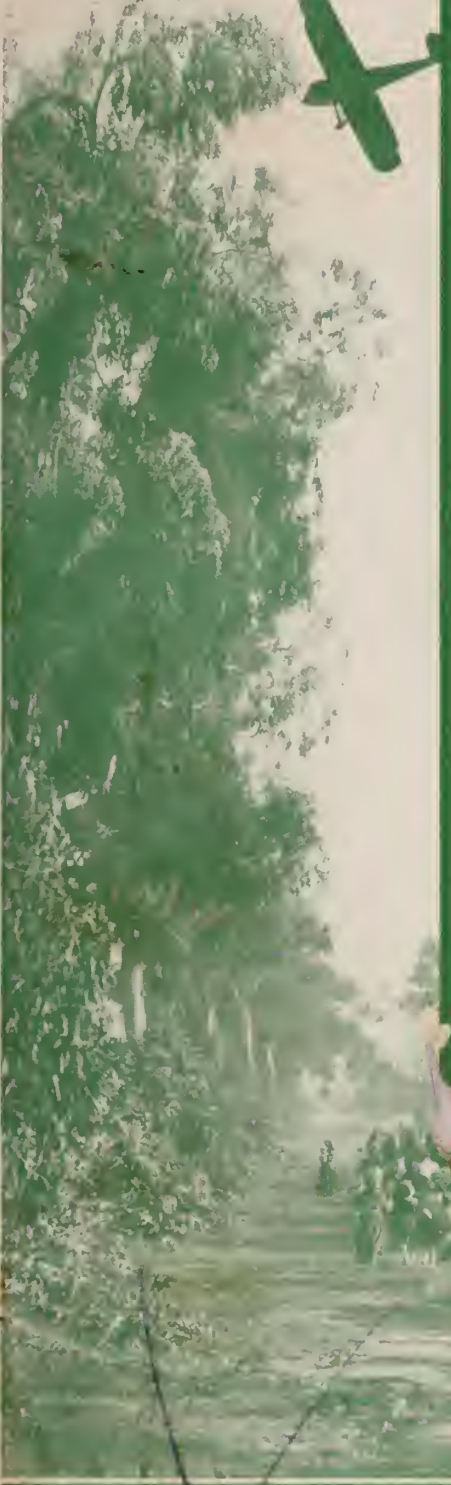


news
FIRST NATIONAL
news



COLLEEN MOORE ~ GEORGE FITZMAURICE
SPECIAL
"LILAC TIME"



“ and then in 1928 came a great turning point in the history of the picture industry.

“That year First National broke with FIVE famous record-breakers right off the bat!

“Colleen Moore in ‘Her Wild Oat’, Richard Barthelmess in ‘The Patent Leather Kid’, ‘The Private Life of Helen of Troy’, ‘Shepherd of the Hills’ by Harold Bell Wright, and Richard Barthelmess in ‘The Noose’—one right after another! And each one better than the last.

“Of course everybody remembers these great hits today, just as they remember ‘Abraham Lincoln,’ ‘The Sea Hawk,’ and ‘Birth of a Nation’. But the thing few people realize is that these five pictures that have come down in history were released in A SINGLE MONTH by A SINGLE COMPANY.

“And on top of that First National followed right up with a dozen others just as big, including Colleen Moore in ‘Lilac Time’, Richard Barthelmess in ‘The Little Shepherd of Kingdom Come’, Charlie Murray in ‘Vamping Venus’, Johnny Hines in ‘Chinatown Charlie’, Harry Langdon in ‘The Chaser’, ‘Ladies’ Night in a Turkish Bath’ with Jack Mulhall and Dorothy Mackaill, and Charlie Murray and George Sidney in ‘Flying Romeos’.

“What a season that was!

“Of course all my house records were knocked sky-high.

“I remember as though it were yesterday how completely these great hits took the trade by storm.

“That one season started me on the road to success in the picture game. Those great FIRST NATIONAL pictures go a long way toward explaining my position as the dominant exhibitor in this territory today!”



“I made more money with ‘The Patent Leather Kid’ than with

or _____ *”

*Fill in here the titles of any two of the greatest Specials of the past or present and you will have the gist of scores of exhibitors’ reports. Remember that the ‘Kid’ is not merely a Record-Breaker It is the BIGGEST Money Maker for Exhibitors in many seasons!

First National Pictures
Making GOOD and Making HISTORY!

Member of Motion Picture Producers and Distributors of America Inc. ~ Will H. Hays President

Coming Events

THE long lines waiting outside theatres showing First National Pictures are shadows for 1928-9's coming events. First National has built a solid foundation of entertainment values to lead up to the greatest year in its history.

Never before has First National received so many compliments from exhibitors as during the past year. For the second consecutive year Colleen Moore, through pictures like "Naughty But Nice" and "Her Wild Oat" has won the exhibitor vote as the most valuable name in the industry.

We are particularly proud of the huge grosses rolled up for exhibitors by "The Patent Leather Kid" starring Richard Barthelmess, one of the biggest attractions of any year.

Of the other specials, "The Shepherd of the Hills" has made more friends for First National than almost any other picture and "The Private Life of Helen of Troy" has drawn people into theatres who never attended a movie before. And the fans, exhibitors tell us, are still chuckling over the mystery-comedy special, "The Gorilla."

We are especially happy that a great star like Richard Barthelmess has appeared, in such profitable pictures for exhibitors, in addition to "The Patent Leather Kid," as "The Moose" and "The Little Shepherd of Kingdom Come."

It is really gratifying to be told that Billie Dove in "The Stolen Bride," "American Beauty" and "The Love Mart" has added to her rapidly growing popularity and that Milton Sills has reached a new peak of popularity as the result of his work in "The Valley of the Giants" and "Burning Daylight."

As long as those two clever players, Dorothy Mackaill and Jack Mulhall can turn out box office successes like "Smile Brother Smile," "Ladies' Night" and "Lady Be Good" we know exhibitors will continue to turn to First National for leadership in this field.

Ken Maynard, according to the many exhibitor letters reaching us, is without peer among western action stars.

Again First National will give unqualified support to exhibitors through the summer months by releasing pictures of mighty box-office value—pictures that will bring winter profits throughout the summer months.

Two great Colleen Moore pictures, "Heart to Heart" and "Oh Kay"; a comedy riot, "Vamping Venus" with Charlie Murray and Louise Fazenda; Richard Barthelmess will follow his series of successes with two more knockouts, "Roulette" and "Out of the Ruins"; Billie Dove is at her best in "The Yellow Lily"; Milton Sills in "The Hawk's Nest," a stirring drama; "Harold Teen," a comedy sensation, and Ken Maynard in "Code of the Scarlet," are other First National pictures that will keep box-office records at the peak.

It is an indication of what can be expected for the 1928-9 season from First National. It means that the box office lines of this year are the shadows of next year's record breaking events.

Complete details will be published in the Announcement Number of First National News dated May 1. We urge you to watch for it.

Fred E. Depinet.

Can You Answer These Questions?

1. Who is Colleen Moore's leading man in "Lilac Time"?
Answer on Page 6.

2. For what picture is Jack Mulhall playing the title role?
Answer on Page 15.

3. What First National star reads First National NEWS?
Answer on Page 15.

4. What box-office picture has First National made from a comic strip? Answer on Page 9.

5. What are the two Chasers of Butte, Mont.?
Answer on Page 16.

6. Can you solve the press sheet puzzle on "Harold Teen"?
Question on Page 19, answer on Page 21.

7. Who is Manager of the Tower, St. Paul? Answer on Page 15.

8. Who is the "Roxy" of Brewster, N. Y.? Answer on Page 4.

9. With what star has Virginia Brown Faire just played?
Answer on Page 18.

10. Can you name two new First National directors? Answer on Page 17.



WM. O'NEILL

HOT STUFF

They Make Summer Velvet Through Picking Up Winter Hits, and Boy

IT'S THERE



FEORA MARASCO

An Interview with WILLIAM O'NEILL, President, and FEORA MARASCO, Secy.-Treas., Brewster Theatre Corp., Brewster, N. Y.

O'NEILL and Marasco have discovered that there is a big demand for big specials that have played Broadway at \$2.20 top, among the summer colonists who intended to see them in the city but never got around to doing it. They make a profit in the summer by looking up the pictures the summer vacationists overlooked in the winter.

Every summer settler who comes within the radius served by the theatre is canvassed upon arrival. Among other question, they are asked what pictures they would like to see at the Cameo during the summer evenings. The replies are carefully filed. When a sufficient demand is shown for any particular picture, it is booked and the people who asked for it are advised of its play date.

How this system for summer profits originated and some of its curious twists form a story of unusual showmanship slants.

First—meet the factors involved.

There's Dad O'Neill, genial septogenarian who is known to film salesmen as the "Roxy" of Brewster. He furnishes the guiding power for the Cameo Theatre from his 50 years experience in the show game.

There's Feora Marasco, whom Dad has trained as his partner for the past 15 years, the active executive who keeps the wheels running.

There's Brewster, a calm community of 1500 modestly-incomed people, dependent in large measure upon the railroad for its up-and-downs bounded, from a competitive theatrical standpoint, by Danbury ten miles east, by Lake Mahopac ten miles southwest and Mt. Kisco, fifteen miles south.

There's Brewster's only theatre, the Cameo, an attractive 425 seater. It shows twice nightly on week days for which it gets 35 cents top. Saturdays there are five acts of vaudeville and a matinee added for which the night prices are 60 cents.

75c High Mark

Occasionally, when a big special like "The Sea Hawk" comes along, a 75 cent price is charged.

Getting those admissions out of a town situated as Brewster is, is a feat in itself; but they do it despite obstacles. The town is small, the surrounding country is undeveloped and sparsely populated, except for one thing—

The summer colonists have swarmed into the surrounding lake regions in great numbers. As a result the Cameo, unlike most theatres, finds summertime the time when it shows a difference between a living struggle and a fair profit on its investment.

"When we got the idea of canvassing the summer colonists we got some surprising results," Showman O'Neill volunteered. "We found that many of them had overlooked the big pictures shown on Broadway during the

winter. They had always wanted to see them but something had come up at the last moment to stop them."

"So we book the big ones they missed at home and tell them we've booked them," Business Manager Marasco added.

Broadway "Rep" Counts

"We found that those are the pictures they want to see because they've heard some one else talk about them. We got quite a kick out of having New Yorkers come to Brewster to see the big pictures; but we've realized what an opportunity it is for us," Dad O'Neill commented.

"We find that it pays us to see what the summer colony wants to see," Marasco summed up.

"A Broadway run means a lot to the fans here" O'Neill concluded "We've got the 'Patent Leather Kid' booked for a run at advance prices; and we know now it's going over just

because the folks are aware that in ran 16 weeks on Broadway at \$2.20 top."

No "Lay-offs" Here

"And don't forget, the summer colonists aren't worrying over how many people the railroad may lay off next week," Mr. Marasco added significantly.

They've gone to unusual steps, these two, to visualize an opportunity for additional patronage. Now that they've found it they're going to unusual steps to keep it.

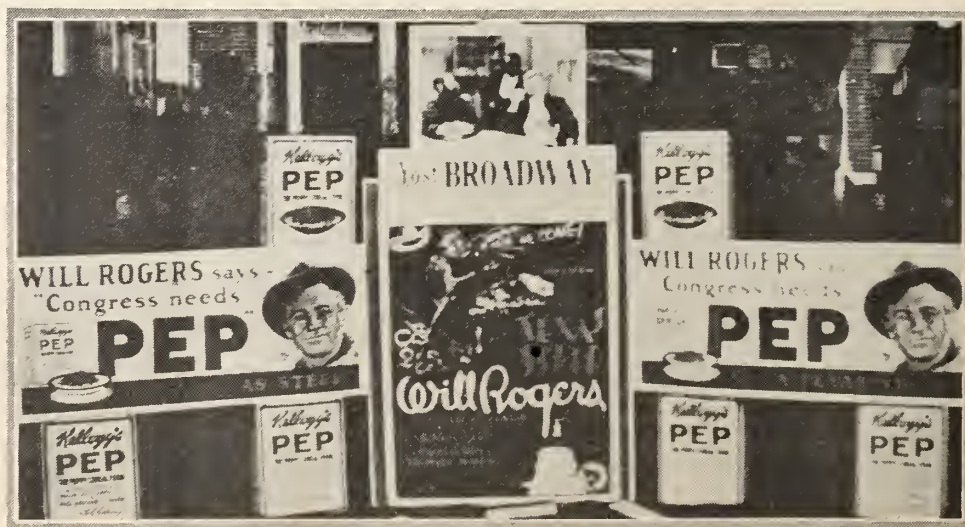
With every change of bills a man and a machine make the rounds of the summer colonies posting new window cards. On occasion the advertising bill has been known to run as high as \$283 one one attraction.

Small? For a 425 seat theatre it's a good percentage per seat, even when allowance is made for the inclusion of Mt. Kisco and Danbury papers to cover a radius of about 15 miles in every direction.

ANOTHER BIG HIT

After commenting that "The Little Shepherd of Kingdom Come" is not one of the usual jazz or gangster story pictures, Cary Gratz, in Motion Pictures Today, adds:

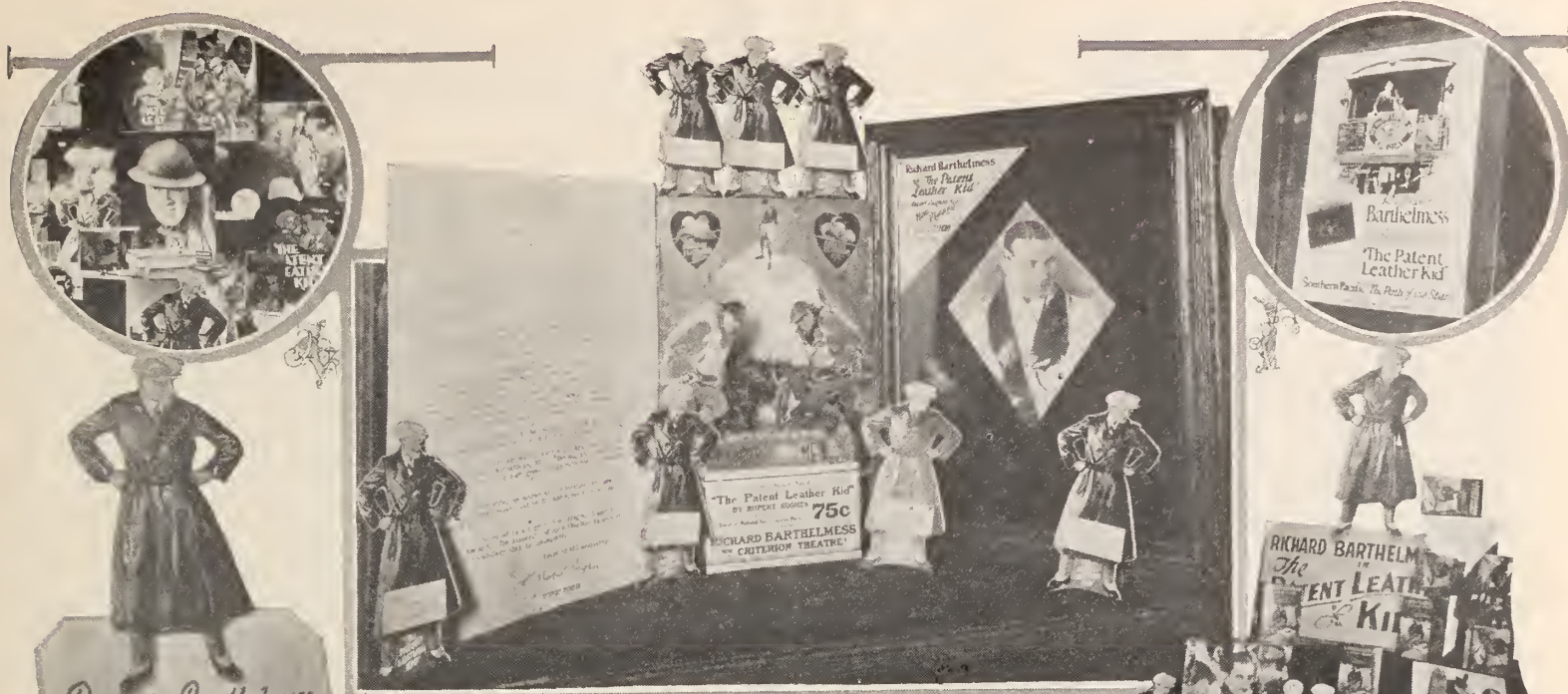
"it will nevertheless be deeply enjoyed and appreciated for exquisite photography and settings, flawless acting and a tremendously interesting and generally intelligent motion picture."



A PASS FOR PEP TO PEP UP THOSE WHO PASS

Forty passes were given for Pep window tie-ups during the run of "A Texas Steer" by H. E. Yost of the Broadway Theatre, Santa Ana, Calif. A sample of co-operation from the Kellogg Company for exhibitors on this picture.

"P-L-K" Still Season's Sensation



From the Criterion, Los Angeles, engagement.

Barthelmess Special Blazes Trail of Capacity Houses and Broken Records

F ICTIONIZED, it might seem like a Horatio Alger story. In cold, commercial type, however, incoming wires on "The Patent Leather Kid" still tell of broken records, capacity business and satisfactory extensions of runs.

After playing to record openings, capacity second days and extraordinary runs on the Keith-Albee Circuit in Greater New York, the picture left the circuit despite a request for an extension of runs, because of the necessity of protecting bookings made by other exhibitors.

The Regent Theatre run in Newark, N. J. broke all existing house records, according to Lewis Stern who wired for the Stanley-Fabian Corporation.

Edward Kadane of the Gem, Frederick, Okla., after witnessing a capacity opening, called it the "outstanding box office and audience attraction of the season."

Hundreds were turned away at the opening at the Royal Theatre, Little Rock, Ark.

The Alabama Theatre, Birmingham, Ala., saw its top business when "The Patent Leather Kid" opened there.

Patrons stood in line and sat in aisles when



Worth \$1,000 a Reel

Writing on "The Patent Leather Kid" showing at his Palace Theatre, Chilli-cothe, Tex., R. H. Jeter says: "The last reel alone is worth \$1,000 of anybody's money."

they finally got into the Capitol, Sioux City. Extra chairs were inadequate to handle the crowds for the opening of "The Patent Leather Kid" there.

And the wires are still coming in by scores!



W. R. ROWELL DRESSES UP THE EL DORADO, EL DORADO, KANS., FOR A GALA EVENT.

She Only Makes a Special Every Two Years and This Is It!

The Colleen George
MOORE - FITZMAURICE

Special

"LILAC TIME"



Jeannine and Capt. Philip Blythe, in the greatest romance of the war.

At the aerial headquarters Jeannine prayed for the safety of the squadron.



The fatal crash—as the plane hit the ground and as the gasping spectators saw it.



The constant tramp of troops moving up to the front.

TWO great artists have combined talents to make the greatest of all romantic specials! Charming, inimitable Colleen Moore and Director George Fitzmaurice are the names that add lustre to the already wide box-office value of the Jane Cowl-Jane Murfin stage success, "Lilac Time."

Heart interest—the greatest of all word-of-mouth-advertising media—is the keynote. As throbbing as the aerial motors of the British squadron is the pulsating love story between a captain of aviation and the little French girl on the Western front.

For sheer pictorial beauty and romantic splendor "Lilac Time" has never been surpassed. For aerial thrills, splendid characterization and vivid performances the picture marks a high spot of cinematic entertainment.

To obtain accurate scenes of aerial war and unusual thrills at 8,000 feet above ground the company established regular aerial headquarters camp and spent two months on location. Crack stunt flyers co-operated in making the scenes. Lives were risked and money was spent to obtain combat above the clouds as it has never been filmed before.

The result stands as a tribute to John McCormick who presents this special, to Director George Fitzmaurice, to Colleen Moore, the star, Gary Cooper, the leading man, and a long, notable cast.

For motion picture audiences "Lilac Time" will stand as a crowning glory of cinematic charm, a special big in name values—even bigger in entertainment satisfaction.



ROMANCE, ACTION Talk Through The Posters



“Lilac Time” Paper, Made to Exploit a Big Special, Hits on Every Box Office Angle

FROM one-sheet to 24-sheet, the “Lilac Time” posters represent the most pretentious effort put forth by First National’s publicity and advertising department.

They typify First National’s policy of regarding the posters on every picture a separate problem. In the solution of these problems, mass creation has been forgotten. Every set of posters is regarded as a distinctive piece of work to be handled by the artist, layout man and copy writer best qualified to bring out the appeal of that particular picture.

The “Lilac Time” results show paper worthy of a big special. Outstanding is the emphasis placed upon the factors that will sell the picture to

the public: the title, the same as the stage play which has endured for several years throughout the country, the star’s name, admittedly exhibitors’ best box-office draw, the name of the director and scenes illustrating the clutching romance of the story and the thrills and suspense of the aerial combat.

You get the heart appeal of parted lovers in the one-sheets and three-sheets and the scenic and emotional bigness of the aerial warfare in the 24-sheet. You get the box-office kicks of the picture in the paper.

“Lilac Time” paper is as big as the picture, the finest special Colleen Moore has been starred in or that George Fitzmaurice has directed.

24-SHEET



The dramatic climax of the picture, the parting of the aviation officer and the little French girl he loves, vividly portrayed by the three-sheet. Colleen Moore stars as the French girl with Gary Cooper as the likable, dare-deil ace of hidden skies.



Two 24-sheets, two sixes, three threes and three ones constitute the battery of compelling persuasion for “Lilac Time.” Illustrated at each side are two of the one-sheets that will tell the world the message of “Lilac Time.”



“The Patent Leather Kid,’ ‘The Drop Kick, and ‘The Noose’—three exceptional successes within six months—definitely establish BARTHELMESS as the best male box-office star in pictures today, beyond any doubt!”
— John F. Kumler, Manager, Pantheon Theatre, Toledo. . . .



From the best-seller by JOHN FOX, Jr., which has been read by millions.

Presented by RICHARD A. ROWLAND.

Adaptation and continuity by BESS MEREDYTH.



Remember THAT when the First National salesman comes to see you about **RICHARD BARTHELMESS** in an Alfred Santell production **“THE LITTLE SHEPHERD OF KINGDOM COME”**. . . . A sweeping drama with the same type of character and story of **“Tol’able David”**. . . . Featuring the new star-find, **Molly O’Day**.

Lillums Loved Him—Someone Had To—So He Blundered Along—

“HAROLD TEEN”

The Boob of a Billion Laughs Will Get You Too!

Carl Ed's Comic Strip Character, Known to 32,500,000 Newspaper Readers, Provides One of Year's Funniest Films with Arthur Lake in Title Role

THEY didn't make them much dumber than Harold. He used his raincoat for a 24-sheet and his Ford was a wise-cracking radio.

The world rose and fell in lil' Lillums. The trouble was Harold got into a fight at school and didn't know enough to quit when he was beaten so they thought he was a glutton for punishment and took him into the fraternity. The first promise he had to make was not to "date" a girl for a week. And Lillums was coming to town that day.

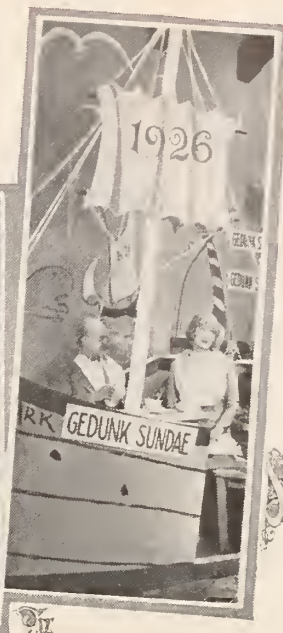
He squared it finally after he put over his Harold Teen drag and his Gedunk sundae.

There's an abundance of exploitation material in this comedy, the dance, the sundae, the cartoon strip, the cast, the school movie of which Harold is the hero, the football game in which he almost scores a touchdown against his own side and the constant appeal to the younger generation. In actual clocked laughs the picture will back up any comedy predictions made for it.

Take our word for it—it's one of the rarest comedies in months. Arthur Lake personifies the cartoon character abs'lutely. And with him in the cast are: Mary Brian, Lucien Littlefield, Alice White, Hedda Hopper, Jack Duffy and Jack Egan. Tom Geraghty adapted the story and Mervyn Leroy directed this Allan Dwan production for Robert Kane.



Harold Teen and Lillums thought Leaping Lena was great shakes! It was.



When Harold Teen invented The Gedunk Sundae he started a great idea that every exhibitor will have a chance to cash in on shortly.



Harold had never been in a real fight before. He thought the 20th Century locomotive hit him when Cousin Horace made a Firpo rush. The high school sheiks were ready to give Harold the razz but they had Giggles to contend with.

What happened when the high school followed Harold's brain child and made a movie.



Harold and Giggles—don't they look sappy?



“Lilac Time”

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, March 17.—A new Colleen Moore is revealed in “Lilac Time.” The little star of many farcical comedies gives a tender and sympathetic portrayal in this film adaptation of a stage success that won acclaim a few years ago with Jane Cowl in its principal role. Colleen has never had a finer chance to show what she can do as an actress than in this latest and, in many respects, most ambitious production of her career.

“Lilac Time” is easily more pretentious than anything that Miss Moore has appeared in since “Irene,” and it has little or no resemblance to anything that she has played in since she became a popular hit in “Flaming Youth.” Most of her pictures have been very light in theme and story, and several of her recent films so trivial in quality as hardly to advance her career.

“Lilac Time” will enlarge her group of admirers. It proves what she can do as an interpreter of pathetic emotion. While there is no actual similarity between the two stars, one keeps thinking from time to time, on viewing the picture, of “Smilin’ Through,” in which Norma Talmadge appeared several years ago.

The story of “Lilac Time” is about a little French girl and a British soldier in the air service. Colleen is the pet of the air forces, who are billeted in her parents’ home. The soldier and she fall deeply in love, but he is forced to leave for the front, and meanwhile the village where the girl lives is destroyed.

The picture shows from stage to stage the obstacles that intrude upon their romance. The plot is a very simple affair, turning time and again upon the heartbreak of their separation from each other, and threaded always upon the constancy of their love. There is no more sure-fire theme than this in the theatre. Practically every picture that has expressed it in a beautiful way has been a great success.

“Lilac Time” has the additional attraction of some very fine air shots. Splendid photography is evident, especially where cloud backgrounds are used for the airplane maneuvers.

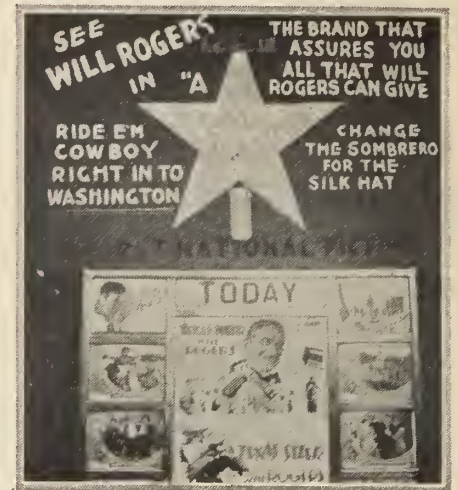
George Fitzmaurice, who directed, has seldom made a finer picture. He shows a wealth of feeling in the love scenes, and those depicting the unhappiness of the two leading characters because of the fate that keeps them apart. There are several scenes that will stir audiences deeply.

The picture is not devoid of comedy. There are some very funny episodes that show Colleen as a mischief-maker. These will be liked by all who prefer the star in her lighter moods.

The picture is very well-balanced entertainment, and has a good supporting cast headed by Gary Cooper as the British aviator. It is a film with very strong points of appeal, and will increase Colleen’s popularity even over heretofore.

(Reprinted from Motion Picture News)

Played Up Where Will Rogers “Owns” the Town



In Laredo, Tex., where Will Rogers ranks on a par with the chief executive of the country, Manager Jack Rowley played the star's name up big in playing “A Texas Steer” at his Rialto Theatre.

Free Raincoats to 3 University Students

The students of the State University at Norman, Okla., were interested in the engagement of “The Patent Leather Kid” at the University Theatre through a tie-up with the Rosé & Coker Men’s Store, which makes a specialty of catering to the students. The store offered three raincoats free to the three students they fitted among those who registered at the store between 10 a. m. on Saturday and 10 a. m. on Monday. Two of the coats went to boys, the third to a girl.

How One “Chaser” Did Another a Good Turn in Butte, Mont.



This delivery wagon got the street publicity for Harry Langdon in “The Chaser” at the Rialto, Butte, Mont. See the next column for the tie up that went with it.



Nevin and Frank of Butte, Mont., manufacture the best “chaser” in the country. They call it Moonshine Mix and it mixed perfectly with the Rialto’s campaign on “The Chaser.”

Scores of them—Squadrons of them—The heavens black with them... Swooping, looping, darting, diving—plunging to destruction! Modern gladiators in the amphitheatre of the air. Every known aviation stunt thrill crowded into a 5-ring flying circus, outclassing all other air spectacles... Yet it's only ONE of the features that will make "LILAC TIME" the most sensational production COLLEEN MOORE has ever given you!

**FIRST NATIONAL'S
GREATEST SPECIAL**



JOHN McCORMICK presents
COLLEEN MOORE
 in
LILAC TIME
 A **GEORGE FITZMAURICE**
 PRODUCTION

With Gary Cooper. From the play by Jane Cowl and Jane Murlin. Adaptation by Willis Goldbeck. Scenario by Carey Wilson. A George Fitzmaurice-Colleen Moore Special.

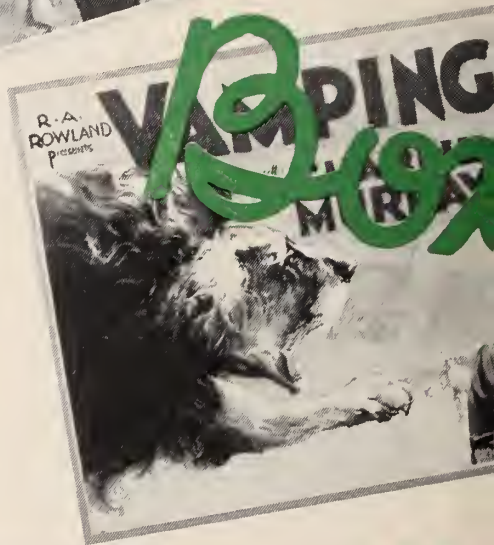
Written
all over
them!



Box Office



Box Office



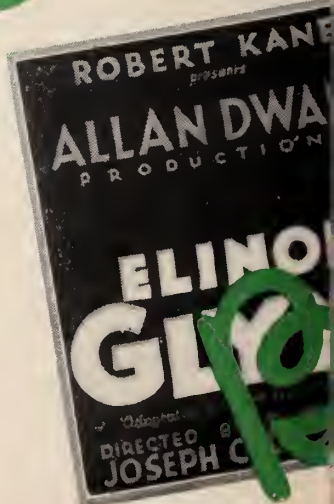
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Box Office



Now add -

ELINOR

BY DIRECT WIRE FROM
WESTERN UNION

Form 1714

SYMBOLS	
DAY	Day Letter
NITE	Night Message
N	Night Letter
DEF	Deferred
CAB	Cable Letter
WEEK	Week End Letter

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

The filing time shown in the check box on full rate telegrams and day letters, and the time of receipt at destination is shown on all messages, in STANDARD TIME.

NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST VICE PRESIDENT

Salt Lake City, Utah

Ned. E. Depinet, N. Y.
Mad Hour opened Capitol capacity business. Audience reaction most favorable, expressions proclaiming unusual entertainment. Manager Carpenter states unusual number of favorable comments received by him today and I concur in his and patrons' opinion. Regards.
WM. F. GORDON

AN ALLAN DWAN PRODUCTION

8 FAVORITES IN THE CAST-

Alice White, Lowell Sherman, Larry Kent, Sally O'Neil, Donald Reed, Margaret Livingston, Norman Trevor and Tully Marshall. Presented by Robert Kane. Adaptation by Tom Geraghty. Directed by Joseph C. Boyle.

GLYN'S

BY DIRECT WIRE FROM
WESTERN UNION

Form 1714

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NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST VICE PRESIDENT

Boston, Mass.

Ned. Depinet, N. Y.
Mad Hour going over very well Olympia in spite of business depression during Lent.
THOMAS B. SPRY

"MAD

BY DIRECT WIRE FROM
WESTERN UNION

Form 1714

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NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST VICE PRESIDENT

Chicago, Ill.

Ned E. Depinet, N. Y.
Reviewed Mad Hour at Capitol last night. The house is doing better than their average business.
R. C. SEERY

HOUR"

BY DIRECT WIRE FROM
WESTERN UNION

Form 1714

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NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST VICE PRESIDENT

Baltimore, Md.

A. W. Smith, Jr., N. Y.
Audiences enjoyed Mad Hour very much. Consensus of opinion was that it is just a little different.
FRANK PRICE, Rivoli.

-to the list of
First National's
PROVED Money-Makers!

These First Four First-Run tests show that you can count on it for the same kind of profits exhibitors are making on "The Noose", "The Patent Leather Kid", "Burning Daylight" and "Ladies Night in a Turkish Bath!"



Meet the "Harold Teen" Characters Via the Subtitles

JUST read the titles. You don't have to know anything more to know just how funny Harold Teen, his friends, relatives, sweetheart and school chums can be.

The title writer has painted the characters in sentences—each one a perfect fit and each one humorous.

Look these over and see if they give you a laugh. And in doing so meet the folk who are going to give you an even bigger laugh when you see the picture:

Harold Teen . . . seventeen . . . that's all.

Lillum Lovewell . . . just a downright, upright, all right girl.

Grandpop Teen . . . an antique with a fresh coat of paint and new ball bearings.

Cousin Horace . . . a big gun at school . . . small calibre . . . big bore.

Giggles Dewberry . . . the perfect vamp—

Height . . . 5 ft. 2

Waist . . . 25 in.

Neck . . . Yes

Goofy Gloom . . . the sort of fellow who goes up on the stage when the magician asks for someone.

Dad Jenks . . . a good mixer and a hail fellow always wet.

That's the "Harold Teen" crew. You'll find them a jolly lot, well worth knowing. And if your box-office isn't better off for their acquaintance why we miss our guess by many reels.

RUSSIA'S SPECTRAL SNOWS AT BURBANK:

How the coming of winter (in Russia) affects the studio. For the first time Burbank and the hills behind it are covered with snow for the making of "Roulette," Fannie Hurst's story in which Richard Barthelmess is starred, which places its early action in Russia.



Advertised a Contest on How to Advertise

J. P. Kincade, manager of the North Shore Theatre, Gloucester, Mass., offered a box of eight seats as a prize for the best suggestions as to how to advertise First National's Richard Barthelmess special, "The Patent Leather Kid."

The offer was made in a paid ad in the columns of the Gloucester Times. "Win a prize. Help us advertise!" was the heading of the display ad, two-columns wide by eight inches deep.

The day following the publication of the paper containing the ad, Mr. Kincade received a number of suggestions, including a poem on "The Patent Leather Kid," from a woman living in Rockport.

The newspaper published this poem announcing that it had won the contest.

Lina Basquette Signed

Lina Basquette, who won such public favor by her work opposite Richard Barthelmess in "The Noose" has been signed to play opposite him again, in his current picture "Roulette."

"Ladies Night' Is Amusing"

"Film at the Mark Strand Contains Good Characterizations"

With the above head the New York Times praises "Ladies' Night in a Turkish Bath" co-featuring Dorothy Mackaill and Jack Mulhall after its Saturday opening. In its review it goes on to say:

"From the title one might get the idea that this is the picture above all others to interest the young man home for a vacation from preparatory school. He did enjoy it, as a matter of fact, but not for the reason indicated. The picture itself is amusing . . .

"The characterization is good and most of the situations are funny. Especially pleasing is Pa Slocum (James Finlayson) who has a pipe, spectacles and a love of sleeping."

"Ladies' Night" was directed by Eddie Cline.

Peeking Into the Lives of Burbank Celebs and a Star Exhibitor



GETTING READY FOR THE TITLE ROLE: So Jack Mulhall poses as "The Butter and Egg Man."



SOME time back Manager Mike Mahan of the Tower Theatre, St. Paul, staged a contest. You may recall it, about adding six figures to make 21. It was published, along with the answer, in the last issue of First National News. Now comes photographic evidence of Mike's statement that the puzzler drew some 1,500 replies and that the fan-newspaper readers are still writing in for the correct answer. The contest was run in connection with "The Patent Leather Kid." Manager Mahan and his secretary (above) had a day's work sorting out the morning's mail of replies.



BILLIE DOVE TAKES TIME OFF on the set to glance at First National News during "The Yellow Lily" production.

William A. Seiter Directs Colleen Moore in "Heart to Heart"

Anna Q. Nilsson Returns to First National in Supporting Cast of "The Whip"

WITH preview praises of the Fitzmaurice-Moore special already sounding, Colleen is looking ahead. Edmund Goulding's original story, "Heart to Heart," is her next picture, work on which has been already started. For this production William A. Seiter has been borrowed to direct. After that she will make a picture version of the highly successful musical comedy, "Oh Kay." This brings a happy reunion with Mervyn Leroy who, it will be recalled, won fame and prestige as comedy constructor, otherwise gag man, for the Colleen Moore unit. Leroy, following the well earned plaudits of his comedy hit, "Harold Teen," will direct Miss Moore in "Oh Kay."

A FAVORITE RETURNS

Always popular with First National picture goers, Anna Q. Nilsson returns to the schedule in "The Whip," the Drury Lane melodrama in which Dorothy Mackaill has the featured role. Lowell Sherman is likewise a prominent member of the cast and Sam Rork is producing. Charles Brabin, who magnificently directed Milton Sills in "The Valley of the Giants" and "Burning Daylight" will be at the megaphone.



KEN MAYNARD "GETS 'EM WILD"—but not in the Broadway sense, as he personally selects a good supporting cast for Tarzan in "The Upland Rider." You'll see the real Western untamed bronchos in this action picture.

CLINE'S NEW CINCH

Eddie Cline, who has just completed "Vamping Venus," is to direct Charlie Murray in "The Boss of Little Arcady" and judging by the success he has had with this comedian it's a cinch that another rarin' to go comedy will result. The story is by Harry Leon Wilson. Look over Cline's previous successes, "Ladies' Night in a Turkish Bath" and "Vamping Venus." You'll understand that this kind of comedy is simply a table d'hote menu in film for his talent.

THE WESTERN BUYER

That effusive and (according to Broadway

Eddie Cline to Direct Charlie Murray in "Boss of Little Arcady"

chorus girls) elusive Westerner, "The Butter and Egg Man" is on his way into celluloid. Jack Mulhall has the title role of the ready buyer, according to fiction, and Richard Wallace, who has just turned out the highly amusing "Lady Be Good," will direct. Despite an invitation to film the picture in Syracuse, N. Y., where most of the story action takes place, Wallace felt obliged to remain in the natural sunshine of Burbank for the constant continuity of scenes.

"ROULETTE"

Richard Barthelmess has been vacationing in Southern California, swimming, hunting and fishing. Now he's back at the studio ready for Director Alfred A. Santell's "Camera" on Fannie Hurst's "Roulette." The picture was at work during the week of the star's vacationing, occupied with some prologue scenes in which he was not required to participate. The story deals with twins of differing dress, hair and temperament, who migrate from the Balkans to America. A pretty kettle of fish for the League of Nations to arbitrate, perhaps; but guaranteed to make rattling good film entertainment.

A QUEEN'S ATTIRE

Worthy of a queen's wear is the gorgeous gown specially created for Corinne Griffith's role in "The Divine Lady." Made of the rarest Chantilly lace and silk, the gown is said to have cost \$2,200. Victor Varconi plays the part of Lord Nelson in the picture. Frank Lloyd is directing.



THE SUNDAE LINE-UP—Harold Teen establishes a new vogue in "The Gedunk Sundae." Incidentally in this and in the Harold Teen drag, he gives exhibitors some of the best exploitation angles ever offered with any picture.

Film Talk of Today



Two Newcomers to First National

At the left, Benjamin Christianson, eminent Scandinavian director, who is handling the megaphone on the Milton Sills picture, "The Hawk's Nest." William A. Seiter, at the right, has won many laurels in this country and has been chosen to direct Colleen Moore in "Heart to Heart."

Laugh This Off

OUR own opinion is that the title in "Lady Be Good" that will get the most laughs is the one reading: "Engines whistle, autos honk; but a wife walks in without knocking"; but there are serious differences of opinion. Another holds for the one about: "I like animal acts better; they're not as dumb as magicians" while a third person roared when the magician referred to the modern Maurice as "Prancing Puppies." Which would indicate that anyway you look at it "Lady Be Good" has something in addition to the title of one of the most popular musical hits that ever lingered a year on Broadway.

Fill Them Again

E. J. REKOW of the Crystal, Elbow Lake, Minn., passes along this good advice on "The Wagon Show" through Greater Amusements of

Minneapolis: "Well, the only thing I can say is that Maynard has gone and done it again. When I am playing Ken's westerns I am always sure of a full house. How this fellow has come to the front! I can only say that this is the greatest up to date. If you haven't booked these, boy, get busy. They will make you big dough . . . rating 100 per cent." And this having a full house is one kind of "Fill Them Again" that the law will allow.

Like an Election

REPORTS from the West Coast make much of the fact that more than 1,000 cartridges were fired, blanks, of course, but the report is the same, during the shooting (literally and figuratively) of "The Hawk's Nest," starring Milton Sills. But a visitor from Chicago who was present at the time remarked that he felt just at home.



WHAT'S WRONG WITH THIS PICTURE?—When a puny little girl like Marion Douglas can bully a husky he-man like Ken Maynard around, the way she does in "The Upland Rider," there's only one answer. They're in love.

Comments

FROM widely distributed sources come individual tributes. Arthur James in Motion Pictures Today calls "The Noose" "big time entertainment and we recommend it to all exhibitors who would bring success to their houses." James Zartaludes of the Victorian, Sapulpa, Okla., says "The Patent Leather Kid" is "the most satisfying special that has played here. Pete Harrison says of "The Mad Hour" that "the first two reels are jazz doings . . . the remainder of the picture is so appealing that it is doubtful if there will be a dry eye in any house . . . Sally O'Neil does the best work in her screen career." And Edwin Schallert in a preview on "Lilac Time" in Motion Picture News, to be referred to elsewhere, says: "While there is no actual similarity between the two stars, one keeps thinking from time to time, on viewing the picture, of 'Smilin' Through' in which Norma Talmadge appeared several years ago."



(Left) WHAT LOOKS LIKE A DIRTY BIT OF PALMISTRY or a bit of dirty palmistry is really a serious dramatic moment between those sterling players, Jane Winton and Gustav von Seyffertitz in "The Yellow Lily," starring Billie Dove.

(Right) STEERING THEM INTO THE BIG SHOW, the Barker Himself—Milton Sills made up for the title role of the Kenyon Nicholson play which George Fitzmaurice will direct as a special during the spring.



Ken Maynard, Cavorting Caballero, Aids the Gallant Don



in "The
CANYON
of
ADVENTURE"

MADRE DI DIOS—What a picture!
Where the fair faced gringo,
Senor Bancroft rescues
Don Miguel
and saves his
lands from
those who
would take
property
and
daughter.
Such a
man!



THE name making, claim jumping days of early New Mexico form the basis of "The Canyon of Adventure," Marion Jackson's thrilling story in which Ken Maynard is starred. Steven Bancroft, of the dare devil breed, represents the United States Government in urging the Mexican estate holders to register their properties with the new government. The mission calls for action in overcoming banditry and theft and for diplomacy in winning the confidence of the exclusive grandes to the new rule.

Enter the Senorita

Dolores Castanares is the beautiful daughter of one of these dyed-in-the-wool stand patters. Possibly her beauty had something to do with it. The fact remains that Bancroft goes to unusual extremes in protecting her father's property—and her own safety. Startling escapes, thrilling cliff jumps in which Tarzan figures and exciting hand to hand encounters mark the steady development of the drama in which the star enlists a gang of outlaws on the side of law and order.

The Star's There

As Bancroft, Ken Maynard makes a stalwart, appealing figure, one of the best screen roles he has had. Others in the cast are Virginia Faire Browne as the senorita, Eric Mayne, Theodore Lorch, Tyrone Brereton, Hal Salter, Billy Franey, and Charles Wita-ker. Albert Rogell directed with Harry J. Brown supervising.

This Whole Page in House Organ Meant Money for the House



HOLLYWOOD NEWS
HOLLYWOOD THEATRE BUILDING TELEPHONE LEHIGH 3136

Vol. 1, No. 1 IN A COPY DORMONT, PITTSBURGH, PA., MARCH 1928 SUBSCRIPTION \$1.50 A YEAR

AT LAST! . . . AT LAST!
Sixteen Weeks on Broadway at \$2.20
Seven Weeks in Chicago at \$1.65
Now Its Here At Popular Prices

Richard Barthelmess
The PATENT LEATHER KID

COMING to the Hollywood Theatre
Wednesday, Thursday, and Friday
March 7, 8, 9
Continuous Performance From 2 to 11 P. M.

by RUPERT HUGHES
An ALFRED SANTELL Production
Directed by ALFRED SANTELL
Production Management AL ROCKETT

THE unprecedented monopoly of front page space that "The Patent Leather Kid" got on the pretentious 12 page, 12 by 18 inch house organ of the Hollywood Theatre, Dormont, Pittsburgh, Pa., meant money for the house and furnished one of the most unusual tributes given the entertainment values of this stupendous picture.

A Word From the Winners

M. S. Mock and A. C. Earps, Judging by Comments Have Cashed "Crazy Question" Checks

From two of the "Crazy Question Contest" winners announced in the last issue of the News have come letters indicating the safe arrival and satisfactory deposit of their prize winning checks. M. S. Mock of the American, Schaefferstown, Pa., who grabbed first money, has this to say:

"Was very much surprised to know that I had won first prize. This letter is to thank you, the judges and First National Pictures, Inc. You really cannot think how I feel."

A. C. Earps of the Auditorium, Winston-Salem, N. C., who copped second place, comments as follows:

"I was delightfully surprised to receive your check as second prize for my contribution to the 'crazy question' contest and wish to thank you most heartily for same. The check will serve as quite an inspiration should you start another contest of any kind in the future. With all good wishes for yourself and a big FIRST NATIONAL YEAR."

Within another month First National News will announce plans for another contest in which all exhibitors are invited to join.

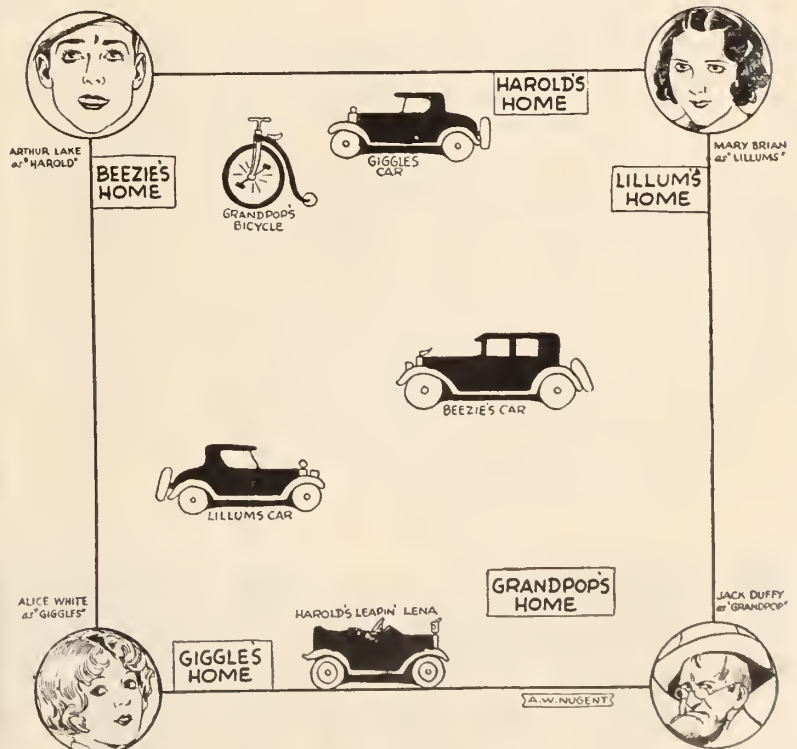
The Year's News May 1

THE May 1 issue of First National News, off the press April 27, will carry the complete announcement of First National's 1928-9 product, embracing the most imposing line-up of

- STARS
- DIRECTORS
- STORIES and
- CASTS

ever presented at any one time in this industry. First National is anxious to have this copy of the News in the hands of every exhibitor as a constant booking guide throughout the year. If, for any reason you fail to receive First National News or know of any fellow exhibitor who is not receiving it, the name sent to the editor will insure the delivery of the May 1 Announcement Number by special mailing.

No Walking—All Ride—But How?



The creator of First National's press sheets has evolved another puzzler, this time on "Harold Teen." After a high school play Harold, Lillums, Gramps, Giggles and Beezie all quarrel. They go home in separate cars without crossing any one else's path. How do they have to travel to accomplish this? If you give up and are sufficiently interested, you'll find the answer on page 21. The puzzle is included in the "Harold Teen" press sheet.

SWEET MUSIC
to any Showman's Ear!



FIRST NATIONAL'S
COMEDY SPECTACLE

It gives you
these NAMES for
your Marquee Lights—

CHARLIE MURRAY
LOUISE FAZENDA
(Newly teamed for double laughs)
and THELMA TODD
(What a looker!)

Presented by Richard A. Rowland
Directed by Eddie Cline

What happens when Greek meets Sheik.

A convulsing collection of classical cut-ups
burlesquing the riotous revels of gay old gods.

A hen-pecked Irishman's dream of love
among broad-minded goddesses in the days
when knees—and points north—were wide
open spaces, and Olympus was a wide-open
town . . . But the dream turns to a nightmare
when Mrs. Murphy enters in high dudgeon
and a leopard skin as The Spirit of Bad News!

Unique combination of mass-appeal farce
and gorgeous spectacle as beautiful as "Helen
of Troy". A galaxy of gorgeous girls. And
titles by RALPH SPENCE.

THE CONTRACTS ARE ROLLING IN!



This Gorilla Did Everything But Talk



A mechanical gorilla that moved its head, wig-wagged and did everything but screech, furnished the lobby exploitation for Manager Jack Rowley of the Rialto Theatre, Laredo, Texas. He was wise in putting this harmless anthropoid behind bars for the crowd that wanted to see how the wires worked, pressed so closely that working space was hard to secure. Trailers and slides supplemented the lobby ballyhoo on this special, which attracted a splendid audience during the run.



The Lesser Evil

FILM ACTRESS (to husband): "Cook has taken an intense dislike to you, dear. I do hope I shan't have to get rid of you."—Passing Show.

Must Be O. K'd.

JONAH'S SHIPMATES: "Come on, we're going to cast you into the sea."

JONAH (registering anger): "I'll see the casting director about this."—Life.

How Come, How Come?

There are 25,000 motion picture theatres in the United States with seats for 11,000,000 people, says a Hollywood statistician. Yet the precious pair who must chatter with their movies have to pick out the two just behind you.—Owensboro (Ky.) Inquirer.

Top Prices

OLD FRIEND: "So you're making money in the movie game?"

WOULD-BE STAR: "You said it. I'm a dollar a-year man."—Life.

Marriage by Proxy

MOVIE STAR: "I can never marry you, Joe, but—"

HE: "But what?"

MOVIE STAR: "If you'll come around at the studio tomorrow I'll introduce you to my double."—Everybody's Weekly.

Nothing Rash

REPORTER: "What is your favorite flower?"

MOVIE STAR: "I'm sorry, but when it comes to testimonials I must refer you to my manager."—Life.

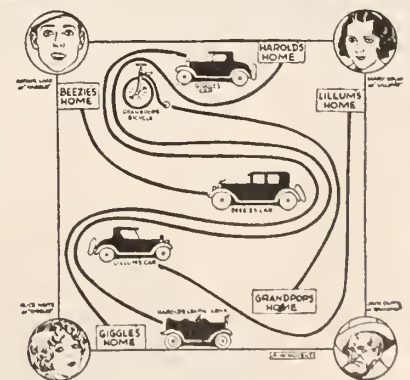
Johnny's Own

When the little ingenue remarked that she was saving up for a rainy day Johnny Hines opined that she must be going to buy a sedan.

First National Exchanges

Exchange	Address	Manager
Albany	1056 Broadway	R. S. Wehrle
Atlanta	133 Walton Street	C. A. Clegg
Boston	52 Church Street	T. B. Spry
Buffalo	505 Pearl Street	Frank J. A. McCarthy
Calgary	300 Traders Building	E. H. Teel
Charlotte	300 West Third Street	F. P. Bryan
Chicago	831 South Wabash Avenue	G. L. Sears
Cincinnati	Broadway and Pioneer Street	Paul E. Krieger
Cleveland	21st Street and Payne Avenue	Carl Leserman
Dallas	308-310 South Harwood Street	Leslie Wilkes
Denver	2108 Broadway	J. H. Ashby
Des Moines	1001 High Street	E. J. Tilton
Detroit	2300 Cass Avenue	F. E. North
Indianapolis	120 W. Michigan Street	Floyd Brown
Kansas City	1712 Wyandotte Street	William Warner
Los Angeles	1918 South Vermont Avenue	N. H. Brower
Memphis	500 South Second Street	Fred M. Jack
Milwaukee	208 11th Street	L. J. McCarthy
Minneapolis	1101-1st Avenue, North	Thos. A. Burke
Montreal	Albee Building, 12 Mayor Street	A. Gorman
New Haven	134 Meadow Street	M. H. Keleher
New Jersey	729 Seventh Avenue	J. C. Vergesslich
New Orleans	1401 Tulane Avenue	L. Connor
New York	729 Seventh Avenue	Jules Levy
Oklahoma City	523 S. Robinson Street	E. D. Brewer
Omaha	1511 Chicago Street	W. C. Brimmer
Philadelphia	1225 Vine Street	W. J. Heenan
Pittsburgh	1014 Forbes Street	R. H. Haines
Portland	441 Glisan Street	L. E. Davis
St. John	29 Prince William Street	G. M. Hoyt
St. Louis	3212 Olive Street	D. P. Rathbone
Salt Lake City	212 E. 1st South Street	William F. Gordon
San Francisco	140 Leavenworth Street	Charles H. Muehlman
Seattle	2023 Third Avenue	L. O. Lukan
Toronto	277 Victoria Street	H. Paynter
Vancouver	970 Davie Street	J. E. Archer
Washington	916 G Street, N. W.	Robert Smeltzer
Winnipeg	Film Exchange Building	M. Isman

Here's the Answer



Reverting to the Harold Teen puzzle on page 19, you now see how Gramps, Harold, Lillums and Giggles and Beeze all get home without crossing each others' paths. And now you can have the fun of watching some one else work at this.

Pictures That Are Making Money for the Biggest Houses in the Country

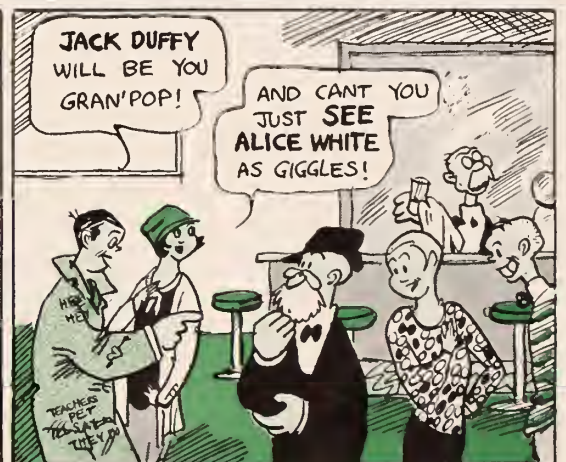
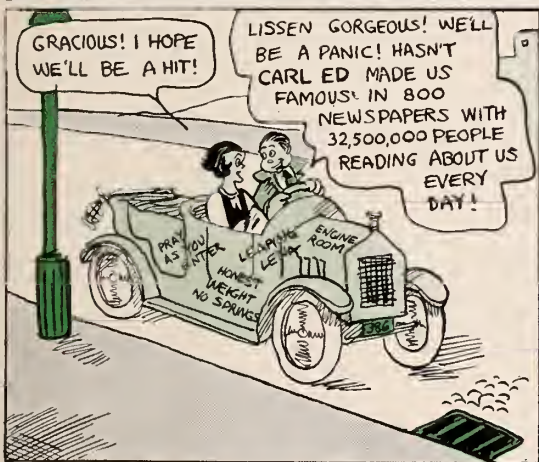
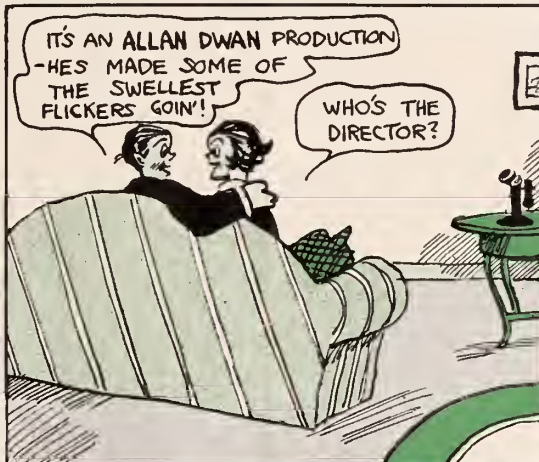
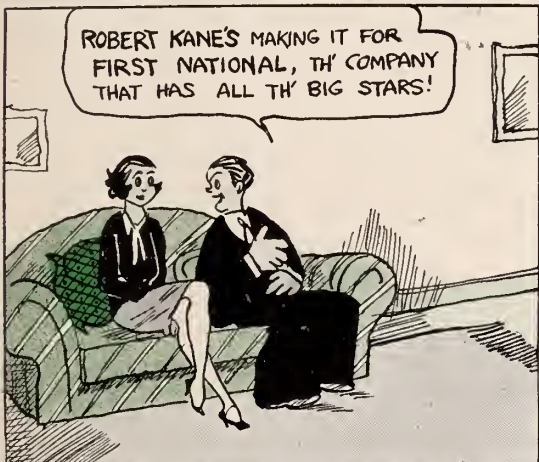
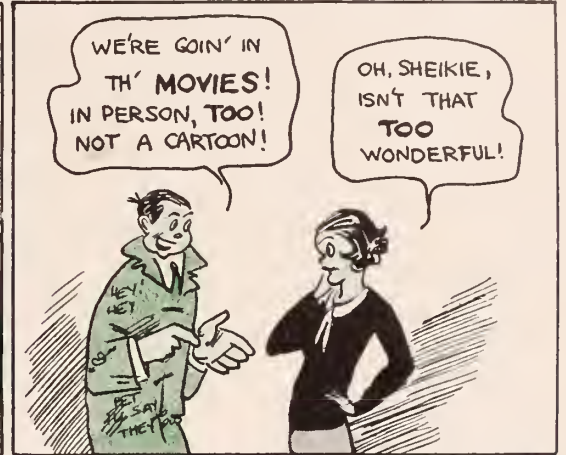
ATTRACTION	FOOTAGE	ATTRACTION	FOOTAGE
The Dark Angel (Geo. Fitzmaurice-Ronald Colman-Vilma Banky)	7311 feet	The Lunatic at Large (Leon Errol)	5521 feet
The Pace That Thrills (Ben Lyon-Mary Astor)	6900 feet	The Lady in Ermine (Corinne Griffith)	6448 feet
Classified (Corinne Griffith)	7150 feet	The Perfect Sap (Ben Lyon)	5981 feet
Why Women Love (Edwin Carewe)	6570 feet	The Overland Stage (Ken Maynard)	6389 feet
The Beautiful City (Richard Barthelmess)	6466 feet	The Masked Woman (Nilsson-Blinn-Murray)	5434 feet
We Moderns (Colleen Moore)	6655 feet	McFadden's Flats (Murray-Conklin)	7846 feet
Clothes Make the Pirate (Sam Rork-Leon Errol)	8114 feet	An Affair of the Follies (Dove-Stone-Hughes)	6443 feet
The New Commandment (Robert Kane Prod.)	6980 feet	Easy Pickings (Anna Q. Nilsson)	6440 feet
The Unguarded Hour (Milton Sills-Doris Kenyon)	6725 feet	The Sea Tiger (Milton Sills)	5606 feet
The Scarlet Saint (Lloyd Hughes-Mary Astor)	6740 feet	Orchids and Ermine (Colleen Moore)	6719 feet
The Splendid Road (Frank Lloyd-Anna Q. Nilsson)	7518 feet	High Hat (Lyon-Brian-Hardy)	6175 feet
The Girl from Montmartre (Lewis Stone-Barbara LaMarr)	7074 feet	Three Hours (Corinne Griffith)	5761 feet
Infatuation (Corinne Griffith)	5639 feet	Venus of Venice (Constance Talmadge)	6324 feet
Bluebeard's Seven Wives (Robt. Kane Prod.)	7886 feet	The Notorious Lady (Stone-Bedford)	6040 feet
Memory Lane (John M. Stahl Prod.)	6825 feet	Somewhere in Sonora (Ken Maynard)	5711 feet
Too Much Money (Anna Q. Nilsson-Lewis Stone)	7600 feet	All Aboard (Johnny Hines)	6302 feet
Just Suppose (Richard Barthelmess)	6270 feet	Long Pants (Langdon)	5555 feet
Rainbow Riley (Johnny Hines)	6492 feet	Convoy (Mackaill-Sherman)	7689 feet
The Reckless Lady (Belle Bennett-Lois Moran-Ben Lyon-Lowell Sherman-James Kirkwood)	7223 feet	See You in Jail (Jack Mulhall-Alice Day)	5793 feet
The Far Cry (Blanche Sweet-Jack Mulhall)	6795 feet	The Tender Hour (Geo. Fitzmaurice Prod.)	7399 feet
Irene (Colleen Moore)	8398 feet	Broadway Nights (Hardy-Wilson)	6771 feet
The Dancer of Paris (Robt. Kane Prod.)	6138 feet	Babe Comes Home (Babe Ruth-Anna Q. Nilsson)	5761 feet
Her Second Chance (Anna Q. Nilsson)	6326 feet	The Land Beyond the Law (Ken Maynard)	6157 feet
Tramp, Tramp, Tramp (Harry Langdon)	5831 feet	Framed (Milton Sills)	5258 feet
High Steppers (Edw. Carewe Prod.)	6061 feet	Lost at the Front (Murray-Sidney)	5255 feet
Mlle. Modiste (Corinne Griffith)	6061 feet	The Sunset Derby (Wm. Collier, Jr.-Mary Astor)	5016 feet
The Greater Glory (June Mathis Special)	9712 feet	Dance Magic (Robt. Kane Prod.)	6537 feet
Kiki (Norma Talmadge)	8291 feet	Naughty But Nice (Colleen Moore)	6548 feet
Old Loves and New (Sam Rork-Marion Fairfax Prod.)	7423 feet	The Devil's Saddle (Ken Maynard)	5430 feet
The Wilderness Woman (Robt. Kane Prod.)	7533 feet	Lonesome Ladies (Stone-Nilsson)	5722 feet
Sweet Daddies (M. C. Levee Prod.)	6496 feet	The Prince of Headwaiters (Stone)	6400 feet
Ranson's Folly (Richard Barthelmess)	7278 feet	White Pants Willie (Johnny Hines)	6322 feet
The Wise Guy (Frank Lloyd Prod.)	7741 feet	The Poor Nut (Mulhall-Murray)	6893 feet
Miss Nobody (Anna Q. Nilsson)	6420 feet	The Stolen Bride (Dove-Hughes)	7144 feet
Ella Cinders (Colleen Moore)	6417 feet	For the Love of Mike (Robt. Kane Prod.)	6565 feet
The Sporting Lover (Conway Tearle)	6355 feet	Smile, Brother, Smile (Mackaill-Mulhall)	6669 feet
The Brown Derby (Johnny Hines)	6690 feet	Hard Boiled Haggerty (Milton Sills)	7443 feet
Puppets (Rockett-Sills)	7275 feet	Three's a Crowd (Harry Langdon)	5668 feet
Men of Steel (Hudson-Sills)	9151 feet	Camille (Norma Talmadge)	8692 feet
The Savage (Earl Hudson Prod.)	6322 feet	The Red Raiders (Ken Maynard)	6214 feet
Into Her Kingdom (Corinne Griffith)	6446 feet	The Life of Riley (Murray-Sidney)	6712 feet
Subway Sadie (Mackaill-Mulhall)	6722 feet	The Drop Kick (Richard Barthelmess)	6819 feet
The Great Deception (Lyon-Pringle)	5861 feet	American Beauty (Billie Dove)	6333 feet
Pals First (Edw. Carewe Prod.)	6834 feet	Rose of the Golden West (Geo. Fitzmaurice)	6477 feet
It Must Be Love (Colleen Moore)	6844 feet	The Crystal Cup (Mackaill-Mulhall)	6386 feet
The Amateur Gentleman (Richard Barthelmess)	7756 feet	Breakfast at Sunrise (Constance Talmadge)	6042 feet
The Strong Man (Harry Langdon)	6868 feet	Gun Gospel (Ken Maynard)	6288 feet
Mismates (Doris Kenyon-Warner Baxter)	6905 feet	No Place to Go (Astor-Hughes)	6431 feet
Paradise (Milton Sills)	7608 feet	Home Made (Johnny Hines)	6254 feet
Don Juan's Three Nights (Lewis Stone-Shirley Mason)	6363 feet	Man Crazy (Mackaill-Mulhall)	5542 feet
Forever After (Lloyd Hughes-Mary Astor)	6304 feet	The Gorilla (Charlie Murray)	7133 feet
The Prince of Tempters (Robt. Kane Special)	7766 feet	A Texas Steer (Will Rogers)	7419 feet
Syncopating Sue (Corinne Griffith)	6785 feet	The Valley of the Giants (Milton Sills)	6336 feet
Midnight Lovers (Stone-Nilsson)	6097 feet	The Love Mart (Dove-Fitzmaurice Prod.)	7388 feet
The Unknown Cavalier (Ken Maynard)	6580 feet	Her Wild Oat (Colleen Moore)	6118 feet
Stepping Along (Johnny Hines)	6997 feet	French Dressing (Wilson-Warner-Brooke)	6344 feet
Twinkletoes (Colleen Moore)	7829 feet	Shepherd of the Hills	8188 feet
The Blonde Saint (Stone-Kenyon)	6810 feet	The Private Life of Helen of Troy (Stone-Cordacortez)	7694 feet
The Silent Lover (Milton Sills)	6600 feet	The Noose (Richard Barthelmess)	7129 feet
Ladies at Play (Doris Kenyon-Lloyd Hughes)	6166 feet	Sailors' Wives (Astor-Hughes)	5484 feet
The White Black Sheep (Richard Barthelmess)	6794 feet	The Whip Woman (Estelle Taylor-Antonio Moreno)	5087 feet
Just Another Blonde (Mackaill-Mulhall)	5601 feet	The Chaser (Harry Langdon)	5744 feet
		The Wagon Show (Ken Maynard)	6212 feet
		The Patent Leather Kid (Richard Barthelmess)	11,414 feet
		Flying Romeos (Charlie Murray)	6161 feet
		The Mad Hour (Allan Dwan Prod.)	6635 feet
		Burning Daylight (Milton Sills)	6500 feet
		The Heart of a Follies Girl (Billie Dove)	5957 feet
		The Big Noise (Allan Dwan-Chester Conklin)	7402 feet
		Ladies' Night in a Turkish Bath (Mulhall-Mackaill)	6592 feet
		The Little Shepherd of Kingdom Come (Richard Barthelmess)	7700 feet
		Chinatown Charlie (Johnny Hines)	6365 feet
		The Canyon of Adventure (Ken Maynard)	5696 feet
		Lady Be Good (Mackaill-Mulhall)	feet
		Vamping Venus (Charlie Murray)	feet
		Harold Teen (Allan Dwan's Prod.)	feet



HAROLD TEEN



NOW A FULL LENGTH FEATURE PICTURE



With Hedda Hopper, Jack Duffy, and Jack Egan
Adaptation by Tom Geraghty

ALLAN DWAN'S
production of
"HAROLD TEEN"
with Star Cast

Full-length feature comedy from Carl Ed's famous comic strip syndicated to 32,000,000 readers in 800 papers. The first authentic lowdown on the humorous side of super-modern youth, their wisecracks and their waywardness.



RICHARD
BARTHELMESS
in
**"THE LITTLE SHEPHERD
OF KINGDOM COME"**

Almost a duplicate of "Tol'able David". Re-unites the famous love-pair of "The Patent Leather Kid"—Barthelmess and Molly O'Day. An Alfred Santell production.



"VAMPING VENUS"
with
CHARLIE MURRAY

Big-time burlesque of the gay goings-on of ancient gods and goddesses. Louise Fazenda, Thelma Todd and a galaxy of good lookers. Magnificently mounted. Titles by Ralph Spence.



LOADED FOR BEAR!

Never mind the small fry—

First National Showmen are out for Big Game!

They learned about Profits from "The Patent Leather Kid", "Helen of Troy", "The Moose"

Now they're too smart to stand for carfare flickers.

They're coming to the company that showed them how—and asking for more of the same.

And they're getting 'em—

Colleen Moore in "Lilac Time", **Richard Barthelmess** in "The Little Shepherd of Kingdom Come", **"Vamping Venus"**, with **Charlie Murray**, **"Ladies' Night in a Turkish Bath"**, with **Dorothy Mackaill** and **Jack Mulhall**, **Elinor Glyn's "Mad Hour"**, **"Harold Teen"**, from Carl Ed's nationally famous comic strip, **Milton Sills** in "Burning Daylight".

Snatched!—as fast as they come from the cutting room....

And Paying wherever they Play!



First National Pictures

"CONTINUOUS PERFORMANCE"

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